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DAMON

OR THE

ART OF GREEK IAMBIC MAKING

J. HERBERT WILLIAMS, M.A.

JAMES THORNTON, OXFORD.

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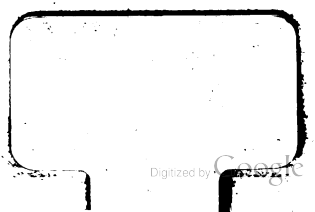

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DAMON;

OR THE

ART OF GREEK IAMBIC MAKING.

BY THE

REV. J. HERBERT WILLIAMS, M.A.

COMPOSITION MASTER IN S. NICOLAS COLLEGE, LANCING;
LATE DEMY OF MAGDALEN COLLEGE, OXFORD.

ἀλλὰ ταῦτα μὲν, ἦν δ' ἐγὼ, καὶ μετὰ Δάμωνος βουλευσόμεθα.

Plato, *Rep.* 400 v.

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PREFACE.

THE practical character of this manual is recommended by the consideration that it is written by an acting teacher for his own use. The method of it is also no new experiment, but one which the writer already employs orally with success.

The existing elementary books on Greek Iambic writing give the pupil some Greek Iambics to write, and some hints and helps towards writing them. But none teach him how to write a Greek Iambic. Having written one line, he is no better armed for writing the next, except in so far as overcoming one difficulty is helpful as an experience towards overcoming another of a different character. The lines not being graduated according to any system, there is moreover no sufficient reason why one should be easier or more difficult than

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another. Their difficulty appears irrespective of any advantage to the learner. But difficulty for difficulty's sake even a young logician finds disturbing. Thus those who have attained any proficiency in Greek Iambic writing have done so by happily one day lighting of themselves on the very principles of arrangement which are now for the first time made into a system from the beginning. Or perhaps oral instruction has with greater repetition conveyed what is here found in the book. In the ordinary books, the lines not being arranged according to any system, it is indifferent what they are, or in what order they come. The ordinary plan is, therefore, to take them at haphazard out of the Greek authors read in school, as saving trouble. This, however, saves trouble also to the pupil, who having found one line, in the 'Medea' perhaps, comes immediately upon a whole nest of the succeeding lines.

The present treatise then claims as its merit that it really does teach how—that is to say, it teaches Greek Iambic writing on a system, and this system is based on no arbitrary analysis of the Iambic line, but on the way in which the scholar practically regards it in making verses himself. And further the lines

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are, with the exception of the scantiest sprinkling, original throughout, and thus not to be obtained except by profitable labour.

The writer has not endeavoured to construct Iambic lines of the best poetical form, but such as shall be best adapted to illustrate some particular detail of construction. He is not concerned with teaching poetical expression and feeling, but merely with the mechanical facility of versification, which is surely prior in order of attainment. He is also aware of his liability to error in many points of scholarship, which would be nevertheless unimportant to the student at this stage.

A word as to the utility of teaching Greek verses. It is the general experience of teachers that good prose writing in both Latin and Greek is more easily acquired along with verse writing. The present writer does not shrink from applying the same principle, carrying it practically out, in the teaching of English prose writing also. But good Greek prose and good Greek Iambics more nearly resemble one another in style than the prose and verse of any other language. Further, the metrical analysis of the masters of Greek tragic poetry is so delicate and fine, there is so much precision and roundedness

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along with an infinitely flexible variety in their versification, that it is not too venturesome to say that as a mental training the writing of Greek verses is as valuable and is of much the same character as the study of the higher mathematics. And this valuable educational property is especially developed in the method of this book.

May 1881.

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DAMON.

INTRODUCTION.

A MASTERY of the Greek iambic metre is not attained till such time as the pupil can cheerfully acknowledge that a 'Times' leader or the enunciation of a proposition of Euclid is as easily to be transposed into that form as any dialogue of Shakspeare or masque of Milton.

We assume, however, a certain degree of preparedness in the pupil.

We assume that he has already made some progress in Greek prose composition, and understands something of the order of words in a Greek sentence, e.g. that the Greek for 'the girl's father' is not

τῆς ὁ πατὴρ κόρης.

It is extremely doubtful whether Greek verse admits any single liberty which might not be allowed also in prose.

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It is further assumed that the pupil is already acquainted with the scansion of the simpler iambic line ; that is to say, a line which consists of six iambic feet, whereof the odd feet may, however, be indifferently iambic or spondees ; such a line as the first of the 'Œdipus Tyrannus' of Sophocles :

ὦ τέκνα Κάδμου | τοῦ πάλαι νέα τρόφη,

which is generally divided into feet after this fashion :

– – ⏑ – – – ⏑ – ⏑ –
ὦ τέκ|να Κάδ|μου τοῦ | πάλαι | νέα | τρόφη.

In the following pages we have, however, nothing to do with feet, only with the metrical properties of words :

'Words are our province, words we teach alone.'

It is further assumed that the pupil is acquainted with the mysteries of cæsura (which enter into Latin verses as much as Greek), and is aware that such a line as

ὀρθῶς ἔπη γράφειν νέους ἔργον πολύ

is not an iambic line.

Here, however, the mysteries of cæsura are evaded. The pupil has only to do what he is told. What he is told to do is,—to find certain words of certain metrical form, and when he has found them, to put them in the part of the line indicated.

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If he honestly adopts this system, and does what he is told and no other thing whatsoever, but only if he does this, he will be able, however unpoetical in disposition, to convert any English into fair Greek iambics after arriving at the end of these few Exercises.

He can then proceed to any book of selected passages, or to the English dramatists themselves.

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I.

THE PENTHEMIMERAL IAMBIC.

The Greek language was not invented to suit the Greek iambic metre, but the Greek iambic metre to suit the Greek language.

The iambic metre was invented to represent the language of dialogue in a poetical form.

An Englishman generally drops his voice at the close of his sentence. Most English words have the same accent as in 'become,' 'curious,' and not the same accent as in 'foolish,' 'deceiver.'

Hence dialogue in English goes more readily into such a verse as

O whére is Rómeo? sáw you hím to-dáy?

than into such a verse as

Whére is Rómeo? sáw you hím this mórning?

The Greek language resembles the English in these particulars.

If iambic is the metre of dialogue, and any word may be required in dialogue, so almost any word must be able to be fitted into an iambic line.

Almost any English word can come into a line of

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Shakspeare; so almost any Greek word into a line of Sophocles.

The only question is, *In what part of the line to fit the word in.* The sense must admit of the word coming in at a certain place in the line, or it cannot come in at all.

The iambic line, which is easiest to write, turns upon the existence in Greek, as in English, of many words which are termed metrically Cretics (– ⏑ –)— words such as 'curious,' 'πραγμάτων,' 'λέξεται,' 'σύντομος,' where the last syllable is long by nature or position.

The question is, How to get such words into an iambic line.

This will become easy when there is also another word demanding to be brought in, a word such as is also commonly to be met with in Greek as in English, and which is termed metrically a Bacchius (⏑ – ⏒), such a word as 'uncertain,' 'λέγεσθαι,' 'ἄμεινον,' where the last syllable is either long or short.

Now dismiss from your mind every other form of the iambic line, and consider only this form. All you have to do is to find the two words, the bacchius and the cretic, and the line is done. *Do not attempt to arrange any part of the line till you have done this.*

For example, I have the line

There had I charge of mountain folds,

four words in Greek, ἐνταῦθα ἐπεστάτουν ὀρείοις ποιμ-

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νίοις. The last two words are bacchius and cretic. I first set these side by side, thus :

‖ ὀρείοις | ποιμνίοις ‖.

Then two syllables must go before, and four after. These are obviously

ἐνταῦθ' ‖ ὀρείοις | ποιμνίοις ‖ ἐπεστάτουν. 1028.

This is now an iambic line.

Now for the next few Exercises do not divide your lines in any other way except this. And remember the first thing is, *Find the two words*. This is the only puzzle set you.

† The last syllable of a line is taken as long, whatever its quantity.

†† Words in italics in the Exercises are not to be translated.

††† The references, except where otherwise stated, are to the 'Œdipus Tyrannus' of Sophocles, the most perfect of the Greek tragedies.

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Exercise I.

⏑ – ‖ ⏑ – ⏑ | – ⏑ – ‖ ⏑ – ⏑ –

ὁ μὲν διπλοῖσι ποιμνίοις, ἐγὼ δ' ἑνί. 1135.

1. Cypris has a face by-no-means ugly.
2. I am (B. 1[1]) not smitten in heart (Gr. accus. A. 10) with love.
3. I travel-on heavy and wingless (B. 4) ways.
4. *Now* he is come (gen. abs.) I have a second favour.
5. The work (B. 4) appears worthy of much fore-thought.
6. It is fitting (A. 10), Odysseus, to wonder-at these things.
7. *It is* better to be silent; I hate unfortunate *people* (C. 14) *to be* talkative.
8. I afforded *you* annoyance *by* being called pious.
9. *The* stream is turned (perf.) with ebbing-and-flowing waves.
10. The presence of the best kinsmen.
11. These things (B. 1) have been done then, friends, every-way badly.
12. Honouring not-at-all *the* injunctions of stronger *men*.

[1] The letters and numerals refer to *Hints and Helps*, p. 58.

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Exercise II.

The cretic may be composite, i.e. consist of two or three words.

οὔκ, εἰ διδοίης γ' ὡς ἐγὼ σαυτῷ λόγον. 583.

1. This *man* does not fear the badly armed.
2. But you then equally as I say these things.
3. *Men* vainly defeated-by women, not *by* gods.
4. Old and young dwelling (στρωφάομαι) in this *place*.
5. These things then I praise; I like these laws.
6. And I, Orestes, am come to a sovereign city.
7. Now is the time (ἀγών) for courage; *I* must not fear.
8. Mother, appear; I call on thee (A. 7) also.
9. Is not he also who leads this expedition (στόλος) the son of Atreus? (Insert interrogative.)
10. And a man threw a dart in vain, missing a man.
11. First (neuter plural) indeed verily how proper-to-mortals *it is* to die (infin. with art.).
12. But she perceived (ἐπαισθάνομαι) that he had (participle) not a sound mind.

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Exercise III.

The bacchius may be composite.

ὡς νῦν τὸ σὸν δή, καὶ θανεῖν πολλὴ χάρις. 550.

1. Knowing clearly *that* youth *is* easily corrupted.
2. A man by himself *is* in-want-of many things (A. 8).
3. What *is* this? for one *is* not a poor *man*, and the other again *is* wise (A. 10).
4. *Men* piled (νέω) one upon another (A. 10), a wonder to behold.
5. In brief be-ye-assured-of this, since I shall speak on-behalf-of-all.
6. But he in-turn said, What *is* this? has the man (B. 4) then (μῶν) gone?
7. You-there (οὗτος, nom.)! I call-on you who breathe-forth (A. 1) mighty war (μέγας Ἄρης).
8. And lo (καὶ μήν)! here (ὅδε) comes the ruler (participle) of this land.
9. But the whole people would be hostile to this *man*.
10. And I have long been seeking (present tense) a brother *of* whom Loxias spoke.
11. Every land hates the man though (A. 3) a fugitive (participle).
12. I myself did not dare to bid *him* hail, though I love *him*.

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Exercise IV.

If no bacchius is forthcoming, begin the line with a spondee (or trochee) (_ ⏑), preceded by a trisyllable of this kind (⏑ _ ◡).

‖ἴχνευον|αὐτὸ‖μὴ οὐκ ἔχων τι σύμβολον. 221.

1. They honour both magistracies and sovereign thrones.
2. Another *is* heir; therefore time will shew.
3. Memnon here is general of the army.
4. The destined deed of Calchas among mortals.
5. *We have* nothing better than death (A. 10), for what more *remains*?
6. They say, forsooth, that all things become-withered (*ἰσχναίνω*).
7. They fawned-on him with soft greetings.
8. You have gone terribly wrong (*ἀμπλακίσκω*, A. 2), Orestes, with a disease.
9. Appearing (A. 2) to your friend at least (A. 10) just-now most fair to look-upon.
10. Parents (A. 6) somehow suffer for-the-sake-of children.
11. The army (C. 13) vaunts itself in many victories (B. 6).
12. Incurring (A. 2) a primal penalty for sin.

⁂ Remember first to find the cretic.

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Exercise V.

The spondee (or trochee) and the trisyllable may be composite.

ἀλλ᾽ ἥνικ᾽ ἂν δὴ πρὸς γάμων ἥκητ᾽ ἀκμάς. 1492.

1. But before (A. 3) she came near (C. 8), my wife destroyed me.
2. Ares must have *fled-away back*, O child (say, ply a backward foot (A. 7). (The past tense is in the auxiliary.)
3. And thou must hide my (B. 4, A. 6) body in a tomb.
4. O my heart and soul that hast endured (A. 1 and 2) many things!
5. But this work was not mine, as it seemed.
6. And they groaned one *for* one man, another *for* another (A. 10) slain.
7. For one woman has her husband again, and her husband *recovers* another (A. 10).
8. How shall I never see you at any rate (A. 10) again hereafter!
9. Let us be silent, for we ought not idly to cast words.
10. If I have (ἐστί) any hope of saving (infin.) my city.
11. For you ought piously to honour him who begat you (A. 1).
12. A certain (A. 10) slave who is-by-nature akin to-you.

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COMPOSITE WORDS.

The question arises why we should not consider the line in Exercise III.

ὡς νῦν τὸ σὸν δή, καὶ θανεῖν πολλὴ χάρις. 550

as an example of a line containing spondee and trisyllable; or, on the other hand, the line

μήτ' εἴ τιν' ἄλλην μαντικῆς ἔχεις ὁδόν. 311

as an example of a line containing bacchius.

But many monosyllables are in Greek taken along with the word preceding or following them.

This is already familiar as exemplified in accentuation by the proclitics and enclitics. οὐ σοφός is almost as much one word as the English 'unwise,' and λίσσομαί σε as 'prythee.' ἔχω τι is read like 'j'en ai' in French, and ὁ φίλος as 'l'ami.'

But for the purposes of iambic writing this principle is much further extended. For example, prepositions are invariably taken as forming one word with the cases immediately following them, and the common words μέν, δέ, γάρ, δή, are taken to form part of the words immediately preceding.

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Thus, τοὺς νόμους is a cretic, ὁ μὲν γάρ a bacchius, ἔχει δὲ τὸν μέν a trisyllable and spondee, &c.

The general rule is, that *when a monosyllable is one that can stand first in a sentence, it is taken as forming one word with the word next following; where it is one that cannot stand first in a sentence, it is taken as forming one word with the word immediately preceding.*

This is very important, as will appear more particularly later on.

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Exercise VI.

In the following Exercise mark lines containing a bacchius, as in Exercise III., with a B; those containing a spondee (or trochee), as in Exercise V., with an S.

1. But if I am at all a trusty seer-of-prodigies.
2. And I will set to (ἐπί) it *my* seal to-day.
3. And every (A. 9) child is vexed *at* seeing this.
4. For even pleasant things (A. 6) become bitter again.
5. In this at any rate (A. 10) I am unfortunate along-with many.
6. Teucer, both a faithful and bold general.
7. However (καὶ μήν) I know not (use λανθάνω) your (A. 6 and 11) *concern*, but I love honour.
8. He would not have stood *still* persuaded by my words.
9. Would that (εἰ γάρ) you were able (ἔχειν) to set *up* your temple!
10. O king, what do you want (participle) *that* you walk (A. 7) here (C. 13)?
11. And what garden will receive you, a-polluted-man?
12. O fool! bring her here, in order that I may slaughter (A. 3) *her* with *the* sword (B. 1).

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Exercise VII.

All up to the cretic may be a single word, or the equivalent of a single word. See p. 13.

ἀνδρηλατοῦντας, ἢ φόνῳ φόνον πάλιν. 100.

ὁμόσπορός τε καὶ φονεύς. καὶ ταῦτ' ἰών. 460.

1. I wish to oppose (middle) the temperate (A. 6).
2. And we endured (ἀνέχω, middle), although (A. 3) we knew Æschylus well.
3. I *am* a (A. 10) debtor to requite (A. 7) you nobly.
4. We afforded justice also to him who was unfortunate.
5. Being-overseers, *but* not possessed of minds.
6. Dying by a leap, not without-a-struggle (ἀσφάδαστος, adj.).
7. I rejoice to behold (participle) a maiden taking-a-walk.
8. Let every man pursue the murderer.
9. I call to thee, goddess, in-the-name-of (πρός) *the* streams of thy father.
10. Propitious with howlings of-slain-swine (adj.).
11. The little-boy went-to-meet Hercules.
12. Gorgons with-snaky-locks hated-by-men (adjectives).

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Exercise VIII.

Miscellaneous Penthemimers.

1. He was disgracefully betrayed (B. 4) by a bloody anger.
2. And he went-down-with *him* where the corpse lies.
3. And then the corpse seizes him and (A. 1) stands up.
4. And a certain angel bids *her* hail standing-beside *her*.
5. Ajax will die in-armour (part., A. 1): how should he not? (Insert γάρ.)
6. And many things contribute to (συμβάλλομαι, with gen.) this fear.
7. Verily for us the truth (B. 4) is hard-to-find.
8. For a dog cannot indeed wag his tail.
9. This lady, stranger, is *the* lawful (C. 1) wife of Brutus.
10. What a light of-night (adj.) blazes on *this* hill!
11. How great is the envy which (A. 10) is stored-up with you (plur.)!
12. Is there not enough of this? or is there any need to speak at-greater-length?

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II.

THE HEPHTHEMIMERAL IAMBIC.

The pupil may now be sufficiently exercised in the various combinations of words, with their metrical properties, which can precede the cretic in an iambic line.

He has also grown accustomed in every line to look first of all for a word, simple or composite, to form a cretic.

The question now arises, What is he to do if there is no such word forthcoming to translate any word of the English?

For example, I have the English words

It is most sweet to behold the eyes of parents,

for which the Greek is,

ἥδιστον βλέπειν τὰ τῶν τεκόντων ὄμματα.

This leads to the second form of the iambic line.

As the first form depended on the existence in Greek of the cretic, so the second depends on the existence of the molossus (- - -), where the last syllable is long by nature or position. In the six words above I have this at once in ἥδιστον.

The easiest form of the line is now if this molossus

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can be preceded by a trochee (– ⏑). Just as before, so now there are therefore two words to find. I place them, as before, side by side.

‖ ὄμμαθ' | ἥδιστον ‖.

Now, the first part of the line we have already learnt various ways of filling up.

The question of what remains after the second double bar is simplified by the rule that the last foot of an iambic line is always an iambus (⏑ –). Hence I get at once

‖ ὄμμαθ' | ἥδιστον ‖ βλέπειν,

and with the prefix of Exercise I., the entire line

τὰ τῶν τεκόντων ‖ ὄμμαθ' | ἥδιστον ‖ βλέπειν. 999.

Count the number of syllables up to the first double bar, and they are seen to be five. A syllable is half a foot. Hence a break or cutting in this place is called a penthemimeral cæsura. Look out πενθημιμερής in Liddell and Scott. If there is another cutting at the single bar, it is called a hephthemimeral cæsura. Look out ἑφθημιμερής.

Hence the line above is both a penthemimeral and also a hephthemimeral line. And therefore, if this is the easiest form of the hephthemimeral iambic for you to write now, we express this in technical language when we say that *the hephthemimeral iambic is easiest to write when it is also penthememeral.*

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Remember, as before, that you have *two words to find.* This is still the only puzzle set you. And for the next few exercises divide your lines as in the model above.

Are you clear that when you have found the two words, you know all the rest? If not, read the foregoing argument carefully once more.

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Exercise IX.

⏑ – ⏑ – ⏑ ‖ – ⏑ | – – – ‖ ⏑ –

τὰ τῶν τεκόντων **ὄμμαθ' ἥδιστον** βλέπειν. 999.

1. He carried on *his* shoulders the illustrious form of Anchises (A. 7).
2. A (A. 10) noise of men swearing a big oath.
3. How grievous it is to boys to be beaten much (plur.).
4. Grasshoppers have a life apart from mankind.
5. First he called for meat, and (A. 11) then he cooked *it*.
6. Unhappy Electra (C. 1), how I pitied you (A. 7)!
7. But up, my heart! for you have borne (A. 2) things more chilly-horrible than these.
8. But pity (A. 2) *your* child, I beseech you, master.
9. For she bites like the bite of a mad (pres. part.) bitch.
10. *The fame of* Theseus was more increased *by his* going to Hades.
11. Take courage, *madam*, and speak *the* word which you are ashamed of.
12. O Zeus! what is this that (A. 10) he has done in-a-drunken-fit (A. 1)?

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Inasmuch as any foot whatsoever of an iambic line may be an iambus, it follows that, instead of the molossus in the foregoing form, it must be admissible to substitute a cretic.

But, it may be asked, if there is a cretic in the line, why should we have the hephthemimeral form at all?

But not every line which contains a cretic can become a pure penthemimer. For example, take the line

τοῦτ' αὐτό, πρέσβυ, τοῦτό μ' εἰσαεὶ φοβεῖ. 1013.

Here, if I place the cretic εἰσαεί in the middle of the line, I can begin thus:

τοῦτ' αὐτό, πρέσβυ, μ' εἰσαεί.

But the four syllables remaining, which are contained in the words τοῦτο φοβεῖ, cannot by any arrangement take the form required to end the line. See Exercise I.

Observe, then, that here we have the second position of the cretic in an iambic line. The third and only remaining position is treated of in Exercise XXI. and the following.

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Exercise X.

The molossus may be a cretic.

τοῦτ' αὐτό, πρέσβυ, τοῦτό μ' εἰσαεὶ φοβεῖ. 1013.

1. But hide me where Creon shall never (μήποτε) look *upon me.*
2. And he, *like* a gracious god, doth all things indeed bring-to-perfection.
3. Holy (c. 14) light of day, with-difficulty (adv.) he shut-out you.
4. When (A. 4) occasion bids, I shall stretch-out *my* story.
5. Once-upon-a-time he came from-Argos (adv.) *to the* city of Corinth.
6. To requite *with* ill those who do ill deeds. (Insert δή, A. 10.)
7. And he inflicted (ἀνύτω) innumerable evils on the Achæans.
8. So boorish as to engage-in (aor.) strife.
9. Now pleasure is with (πάρειμι, A. 5) us (C. 5) instead of pain.
10. Verily how does a gentle fortune come to all men (B. 6)!
11. In-my-misfortune (A. 1) look (plur.) at least upon me here, if-ever-before (ἀλλά).
12. And do thou (C. 6), august goddess of Cyprus (adj.), hear me. (Insert δή.)

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Exercise XI.

The trochee and the molossus (or cretic) may each or either be composite. See p. 13.

ὦναξ Ἄπολλον, εἰ γὰρ ἐν τύχῃ γέ τῳ. 80.

1. Both toils and distractions of your father who nourished you.
2. But what gain *is it* to me, his going to Troy?
3. The work you speak of, King Odysseus, is not a light one. (Turn by tertiary predicate, A. 6.)
4. Some men laugh and some feel-pain (A. 10).
5. Dolon, who just-now slew (A. 1) my mother (A. 6).
6. *It is* shameful to weep (A. 10); there is no cure (A. 10).
7. The gods below *still* live (B. 6) *and* behold these things (C. 14).
8. But you must take-thought-for (μέλειν) this, O utterly-worst of men.
9. *It is* time (ὥρα, C. 1) for you to go-away, that you may not incur (αἴρω, middle) any disgrace.
10. The King (A. 7) of Athens.
11. As became a king, he was a (A. 10) gentle and grave *man.*
12. Ruler of (C. 12) land and sea, Zeus most high.

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In the pure hephthemimeral line, that is to say, a line which is not also penthemimeral, there can of course be no cæsura after the first five syllables.

Hence instead of a trochee we get a trisyllable, like that which begins the line in Exercise IV. (⏑ – ⏑). The new line will then begin with an iambic dipodium, or system of two iambic feet (⏑ – ⏑ –), precisely the same as the ending of the line after the second double bar in Exercise I.

The pupil may interest himself by taking note of the various forms of three-syllable words (¯ – ⏑) (⏑ – ⏑) (– ⏑ –) (– – –), and the various positions they are able to occupy in the iambic line.

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Exercise XII.

Pure Hephthemimers.

⏑ – ∪ – | ⏑ – ∪ ‖ – ⏑ – | ∪ –

πόθεν λαβών; οἰκεῖον, ἢ 'ξ ἄλλου τινός; 1162.

1. Sitting beneath overshadowing boughs.
2. And perhaps he looks-like a man with bruised (θλάω) ears (A. 10).
3. For I did not think-fit to have you as my (ὅδε, A. 7) comrade.
4. Leisure does not befit those who are (βαίνω, perf. A. 7) in office.
5. Be persuaded; being (ἔχειν, A. 7) hard-to-persuade has overthrown (A. 2) cities.
6. Remembrance of thee crept-upon me, and I proceeded-to-groan (B. 4) heavily.
7. A temperate man is not wont to drink unmixed *wine.*
8. *The* most mighty king of *the* Greeks in the army.
9. Being convicted, he was to (μέλλω) suffer punishment for robbery.
10. Consider (τίθημι, middle) everything a dream and shadow of smoke.
11. I bewail the maiden who is going to *her* doom.
12. But how I rejoice to write (participle) the last iambus.

** Remember, first find the molossus (or cretic).

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Exercise XIII.

Mixed Penthemimers and Hephthemimers.

In the accompanying Exercise place a P or H or P H after each line.

1. But since (γάρ) this was not at all a medicine for *the* disease.
2. For they do not call *it* a city, but actually (ἤδη) cities.
3. Anciently indeed Attica was inhabited by (κατά, A. 5) demes.
4. He considers the human (B. 4) race as (παρά) nothing.
5. Ajax came with (ἔχων) a very long beard (A. 6).
6. Love about-to take (A. 2) a thorn out of *his* foot.
7. Sometimes even (οὐδέ) Artemis does not carry her bow any longer.
8. One (A. 10) was sitting, and *there was* a baby in her arms.
9. Finding no friend to-lead-the-old-man (adj.).
10. A land rich-in (θάλλω) water (accus.) of-spring-time and wealth (adjectives).
11. And when (A. 4) *the* ear in *the* young autumn (gen.) shall have been threshed (ξαίνω).
12. You think life painful yourself, and *so do* the rest.

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III.

TRISYLLABLE FEET.—THE TRIBRACH.

The construction of the simple iambic line is now sufficiently understood. It has three forms—penthemimeral, hephthemimeral, or both; that is to say, it divides in two fixed places, or in either one or other of the two. And the choice of form depends on the metrical character of the Greek words, which demand to be introduced.

Hitherto, however, the words we have considered have had this peculiarity—*they have not had two short syllables contiguous.*

But surely there are plenty of words in Greek that have— e.g. τυπτόμενος. And further out of the words which seem most convenient to express the sense of the English it may be impossible to arrange but that either an iambus should be preceded by a short syllable or a trochee followed by one.

For example, let the English be

'Why, then, did not this *wise man* say these things at that time?'

Here I find at once the molossus οὐκ ηὖδα. But

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the line naturally begins with the interrogtive πῶς οὖν. I get then

πῶς οὖν . . . . . οὐκ ηὖδα . . . .

To complete the line I have the words οὗτος ὁ σοφὸς τάδε τότε. As the article must go with the adjective, I must have either τάδε or τότε to finish. There remain then the four other words to fill up the interval, which is metrically (⏑ – ⏑ – ⏑).

But no possible arrangement of them can result in such a metrical form. And, independently of this, if the article must immediately precede σοφός, we have in any case two contiguous short syllables.

This difficulty is got over by the rule that *two short syllables are taken as equivalent to one long one.*

Thus ὁ σοφός becomes a trochee, and I can place it before the molossus, as in Exercise XI. Thus the whole line becomes

πῶς οὖν τόθ' οὗτος ὁ σοφὸς οὐκ ηὖδα τάδε; 568.

But now, if two short syllables are equivalent to one long one, and if every foot of an iambic line may be an iambus, it would follow that the tribrach (⏑ ⏑ ⏑) can occur in any foot. A special rule of construction however excludes this from the last foot, and writers only very rarely use it in the fifth. It will not be so used in this book.

Hence we obtain the rule of construction, that *the tribrach may be used in any one of the four first feet.*

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In writing the following Exercise it will be well to take as an instruction, *First find the tribrach.* And observe that the tribrach is not necessarily a word, but may be a part of a word, or contained in two words taken together.

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Exercise XIV.

The Tribrach in Penthemimers.

⏑ ⏑⏑ ⏑ ⏑⏑ ⏑ | ⏑⏑ ⏑ ⏑⏑ ⏑ – ⏑ –

φθίνουσα δ' ἀγέλαις βουνόμοις, τόκοισί τε. 26.

1. Thus (adj.) will I dig foundations for this temple.
2. And he despises (c. 14) his enemies not wisely.
3. He touching things-to-be-seen (subst.), but assuredly not-to-be-touched (adj.).
4. But the animals are irrational and possessed (τυχών) of no (B. 4) mind.
5. I am not able to persuade young men; *it is* a long voyage *to take.*
6. And bellowing like (A. 5) a bull, he leaps *over* plains.
7. How dangerous-to-come-near *was the* might *that* Xanthias had! (A. 10).
8. You honour despotism, *which is nothing but* a happy injustice.
9. I made (λαμβάνω) proof of fortune (double accus.) in experiencing (infin., A. 10) *it.*
10. Death, I hate you; for to have life is-profitable (λύω).
11. He accomplished unholy and shameless propitiatory offerings.
12. *The* son of Agenor lost *his* little-oil-flask.

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Exercise XV.

The Tribrach in Hephthemimers.

⏑ ⏑⏑ ⏑ ⏑ ⏑ ⏑⏑ ⏑ | ⏑⏑ ⏑ ⏑ ⏑ ⏑

πῶς οὖν τόθ' οὗτος ὁ σοφὸς οὐκ ἠΰδα τάδε; 568.

1. You ought to exact swift retribution for this.
2. He whom the gods love dies young.
3. And I have-besides the name of Pollux, lady.
4. It is not-clear whether the *state* of the sick *man* (participle) will be (ἔχειν) well. (Turn by antiptosis.)
5. The illustrious Plato was born in-the-time-of Pericles.
6. *It is* not every poor man *who* (A. 10) possesses property *which is* his own (A. 6).
7. Take the gift of-Bacchus; for I love you.
8. When Tethys grows her wonders deep (A. 6).
9. But now I have learned in-turn *by* being taught the natural-character I have.
10. Would that I might (ἔξεστι) kiss the little-girl indeed!
11. And then, when you heard (participle) this, you were exceeding-glad.
12. Lest Phœbus should not know (λανθάνειν) *things* future and past (participles).

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DACTYLS AND ANAPÆSTS.

As two short syllables are equivalent to one long one, it has been seen that a tribrach can take the place of an iambus.

In the same way the spondee should be able to be analysed into either a dactyl (– ⏑ ⏑) or an anapæst (⏑ ⏑ –).

A special rule, however, confines the latter to the first foot alone.

We may here make a scheme of all the possible metrical variations of the iambic line.

It should be observed that the dactyl in the third foot is less rare than any other of the trisyllable variations.

An analysis of the 'Œdipus Tyrannus' shews 23 lines with dactyls in this place as against 20 tribrachs in all the places put together. And of these tribrachs six occur in the third foot.

Hence, the preference for a trisyllable foot in the third place over even a tribrach elsewhere is as 29 : 14, or more than double.

This is useful as a hint for construction.

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Exercise XVI.

Dactyls and Anapæsts.

οὐ δῆτ' ἐπεί νιν θάνατος ἐν τάφοις ἔχει. 942.

ἱκετεύομέν σε πάντες οἵδε πρόστροποι. 41.

1. But what need is there of words, if it is a penalty to be born?
2. And moreover (δή), having-had-his-fill, he began to spit out of his mouth pieces-of-meat.
3. Make haste (participle, insert τι) *and* carry him into the house quickly (comp.).
4. Wearing a crown, he does not lie without cares.
5. Approaching *him* softly so as not to arouse *his* anger.
6. We falling-on-our-knees (adj.), with suppliant prayers.
7. Day appearing to-succeed (adj.) to waning night.
8. But clouds forbid the morning star to blaze.
9. And the host of-shield-bearers (adj.) sent up a general shout.
10. We boast (B. 6) that we have wide-honoured Zeus for an ancestor.
11. For he was doomed to meet with a mortal blow.
12. And a daughter insulted (αἰσχύνω) a father's hoary head.

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PROPER NAMES.

Tribrachs, dactyls, and the anapæst having all their proper places in the iambic line, there is not much difficulty in bringing in any word whatever, for example any proper name. *The tragic writers took much pains to bring these in without violating any of the rules of construction.*

Words, however, commencing with a choriambus (- ⏑ ⏑ -), such as Ἀντιγόνη, Ἱππομέδοντα, cannot be brought in without violating some rule.

Hence with these words an anapæst is admitted not only in the third, but even the second, fourth, and fifth feet.

The same is sometimes, but very rarely, allowed with words which commence with an anapæst—Μενέλαος.

Remember that proper names declined like Θησεύς are subject to synizesis in the genitive, and that the last syllable of the accusative is long by nature, so that Θησέα is always a cretic, and Ἀχιλλέως may be made a bacchius.

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Exercise XVII.

Proper Names.

μάλιστα Φοίβῳ Τειρεσίαν, παρ' οὗ τις ἄν. 285.

1. Queen Hippodamia (C. 1 and B. 1) was wife of Theseus.
2. Beautiful Hermione was (φύω) child of beautiful Helen.
3. You, Menelaus, must overthrow (αἱρεῖν, aor.) the insolence of *Paris* (Alexander).
4. They celebrate (κλῄζω) Paris joining (infin.) battle (Ἄρης) with Menelaus (Attic decl.).
5. Salamis, a name pleasant for Greeks to hear (A. 10).
6. Alcibiades destroyed images (βρέτας) of Hermes.
7. Agamemnon here, *the* illustrious monarch, *the* son of Atreus.
8. A portent of Aprodite made-away-with (ἀφανίζω) Hippolytus.
9. Who must be given to Merops, king of this land.
10. And having slain *him*, Hercules came *to the* Peloponnese.
11. They say *the mighty* (might of, A. 7) Amphiaraus (B. 5) was a good seer.
12. And Polynices slew (φένω) *his* brother Eteocles (C. 1).

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IV.

POLYSYLLABLES.

Long words possess this attraction for the iambic writer, that they go a long way towards completing the line.

About these, however, it will save much trouble to know precisely in what part of the line they come in.

Observe the following lists.

Four Syllables.

(⏑ – ⏑ –) begins or ends the line. See Exercises I. and XII.

(⏑ – ⏑ –) precedes a final dissyllable or follows an initial dissyllable, but in either case only with quasi-cæsura. See Ex. XXIV.

μὴ πρὸς θεῶν φρονῶν γ' ἀποστραφῇς, ἐπεί. 326.

κράτος κατακτήσαιτ', ἐγὼ δὲ καὶ δίχα.

Soph. 'Ajax,' 768.

(This last is so rare that I have not found an example in 'Œd. Tyr.')

(– ⏑ – ⏑) follows the trisyllable of Ex. IV.

ἄνορμον εἰσέπλευσας, εὐπλοίας τυχών. 423.

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But when the last syllable is short, may also follow the bacchius of Ex. I. See also Ex. XXI.

ἴχνος παλαιᾶς δυστέκμαρτον αἰτίας. 109.

Five Syllables.

(⏑ – ∪ –) begins the line. See Ex. VII.

(∪ – ⏑ – ∪) follows the initial dissyllable (hephthemimeral).

ὥς νιν κατακτείνειαν. εἰ μὲν οὖν ἔτι. 843.

(– ⏑ – ∪ –) ends the line.

ἱκτηρίοις κλάδοισιν ἐξεστεμμένοι. 3.

(– ∪ – ⏑ –) follows the bacchius of Ex. I.

ἤδη σαλεύει κανακουφίσαι κάρα. 23.

See further the table on p. 45.

Six-syllable words can only occur with quasi-cæsura. See Ex. XXIV.

Seven-syllable words begin the hephthemimeral or end the penthemimeral line.

The pupil ought not to need reminding that a polysyllable word may be composite. Take for example the lines

σοῦ πρὸς δόμους ἐλθόντος εὖ πράξαιμί τι. 1006.
τοῦτ' ἄλλ', ἐάν με τῷ τερασκόπῳ λάβῃς. 605.
ἡ ζημία μοι τοῦ λόγου τούτου φέρει. 520.

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ἔξοιδ' ἀκούων, οὐ γὰρ εἰσεῖδόν γέ πω. 105.
γνώμῃ κυρήσας, οὐδ' ἀπ' οἰωνῶν μαθών. 898.
ἀλλ' εἰς ἐκεῖνον περιπολοῦντ' ἐλεύσσομεν. 1254.

Here the ingenuity of the pupil may be exercised in discovering the various polysyllable words, and determining the number of syllables of which the composite consists.

So also, if two short syllables are equivalent to one long one, find by the rules for the position of four and five-syllable words where such words stand in the following lines:

μητρὸς ζυγῆναι καὶ πατέρα κατακτανεῖν. 826.
ἱκετεύομέν σε πάντες οἵδε πρόστροποι. 41.
τῷ Λαβδακείῳ παιδὶ Πολυδώρου τε καί. 267.
ἄρρητά τ' οὐράνιά τε καὶ χθονοστιβῆ. 301.
ὅταν καταίσθῃ τὸν ὑμέναιον, ὃν δόμοις. 422.
εἰρημέν' ᾖ μοι δι' ἃ νιν εἰσιδεῖν θέλω. 768.

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Exercise XVIII.

Five-syllable Words.

ὥς νιν κατακτείνειαν. εἰ μὲν οὖν ἔτι 843.

1. Terribly resembling (ἐξομοίω, pass.) a bird.
2. One could not find a more peevish flatterer.
3. But I *am the man* who did *it*, and I do not deny *it* (A. 8).
4. You shall learn the whole affair, how he perished.
5. Those who settled-in an inhospitable (comp.) land.
6. Both to hear friendly words and to give-*them*-in-reply.
7. It is being wetted (δεύω) with an eye-moistening flood.
8. But march *off*, O vain fellows; you must not linger. (Turn by verbal adj.)
9. And Cyrus being chosen (A. 2) king even in play.
10. Enclosed (περιβάλλω) with folds of a cloak.
11. At any rate (A. 10) then, if-you-have-done-wrong (part.), have you not *some one* who persuaded you (A. 2)?
12. Will he not inflict a retributive punishment some-day (adv.)?

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Exercise XIX.

Polysyllable Words, mostly four-syllable.

λύπαισι παντοίαισιν· οὐδ' ὁποῖ' ἀνήρ. 915.

1. I shall consider you an enemy of this house.
2. We begin (B. 6) our life without-speech (participle).
3. Light is most hateful to tender-skinned women (B. 6).
4. I was unwilling to receive a poor guest.
5. Hercules throttled a snake *when* in swaddling-clothes.
6. And all hymn (B. 6) the earth-shaking god.
7. Money (χρήματα) finds friends for men.
8. O woman, thou that hast dared *to do* everything and more.
9. But the crane has not a short neck (A. 6).
10. The sight of the beloved *object* (A. 10) is longed-for (adj.).
11. Though in-mourning (πενθήμων), we did even set-before (B. 4) him *gifts* meet-for-a-guest.
12. Who passes-by in-front-of my house?

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Exercise XX.

Miscellaneous, including trisyllable feet *and polysyllable* words.

1. I have often intended to-go-abroad *for* a short (βαιός) time.
2. And *the* judge in-fear (part.) gives-way to those who are bold-in-speech (A. 1).
3. For *the* name of *our* country *is* dear to some (A. 10) of us.
4. It would not be *the part* at any rate of an orator to cut-down trees.
5. For such (C. 11) a ship did not put-to-sea before.
6. Neither did they take-their-time-about (σχολῇ) putting-before *the* people *the* previous-decision *of the senate.*
7. How many beautiful things *come* by (κατά) chance to those who write!
8. Danaus, the father of fifty daughters.
9. He was-of-service (ἀρκέω) to his-father's city *by* receiving a crown.
10. Their homes unexpectedly (neut. plur.) prospering, they rejoice.
11. For virtue (B. 4) brings honour to women.
12. O ridiculous Telephus (A. 7) *the* beggar!

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V.

THE CRETIC AT THE END.

In this section more young writers make blunders, and young writers make more of their blunders, than in all the other sections put together. Special attention is therefore required.

Let us first see how far we have come.

The pupil has learnt by this time many metrical varieties of words which can come into the iambic line.

And he knows, further, the place which each variety of word can occupy.

Supposing, for example, he comes upon a word that is a molossus (Ex. IX.). He immediately places it in the second half of his line. He does not hesitate as to where the word should go. He is aware that it must be either there or nowhere.

He has the same entire absence of choice, if he wishes to introduce a word that is a bacchius (Ex. I.).

A cretic gives him a choice (Ex. I. and X.), which is determined by what other words he has to accompany it, whether bacchius or trochee.

So the trisyllable may be introduced either to

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begin a penthemimeral, or to follow an iambic dipodium in the hephthemimeral line (Ex. IV. and XII.).

A trochee precedes the molossus (or cretic), and an iambus ends the line (Ex. IX.).

Further, he is now made aware of the proper positions of polysyllable words (Ex. XVIII. and XIX.), and he understands the extension of all the varieties by the rule that two short syllables are taken as equivalent to one long one (Ex. XV. and XVI.).

Besides the consideration that a word can be either simple or composite (Ex. II., &c.).

The subjoined scheme of the iambic line gives all the metrical varieties of words with the places they occupy.

Either the sentence admits of the words occupying these places, or it must be modified to admit of it, or the words cannot be used at all.

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Iambus	βλέπειν					βλέπειν
Trochee		πολ-	λά πολ-	λά πολ-	λά	
Spondee	πολλούς	πολ-	λούς			
Amphibrachys	μάλισ-	τα				
		μάλισ-	τα			
			μάλισ-	τα		
Antibacchius	πεισθέν-	τα				
		πεισθέν-	τα			
Bacchius		μεγίσ-	τους			
			πλει-	όνων		
Cretic				πλει-	όνων	
					πλει-	όνων
Iambic dipodium	φιλου-	μένων			φιλου-	μένων
Epitritus primus	πωλου-	μένων			πωλου-	μένων
		φαυ-	λότη-	τα		
Trochaic dipodium			φαυ-	λότη-	τα	
Epitritus quartus		χει-	ρωθέν-	τα		
	στρατη-	λατοῦν-	τα			
		στρατη-	λατοῦν-	τα		
Five-syllable words	στρατη-	λατούν-	των			
			προσ-	φιλεσ-	τάτων	
				προσ-	φιλεσ-	τάτων
				ση-	μαντηρ-	ίων

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Inasmuch as the last syllable of the iambic is always taken as long (p. 7), we may add *βλέπε*, *πλείονα*, &c., as ending the line.

Also remember that a monosyllable placed before or after a word, according to its character (p. 13), lengthens the word by a syllable—converts *e.g.* a trochee or iambus into a cretic, and makes a four-syllable into a five-syllable word.

Also, we may note that where four-syllable words occur, their place can be taken by two dissyllables.

Finally, the addition of the variations caused by the introduction of trisyllable *feet* (see pp. 28 foll. and 33 foll.) would make a list longer than could be conveniently written down.

The words distinguished by the blacker character are found in those places only along with the cretic at the end.

Let us see the effect of this.

It enables us in the P. line to have after the bacchius or spondee (Ex. I. and IV.), two trochees followed by a cretic instead of a cretic followed by two iambi.

For example, take the line

τῶν Λαβδακείων ἐντρέπεσθε δωμάτων. 1226,

and compare it with Ex. VII.

Again, in the H. iambic we get after the trochee or trisyllable (Ex. IX. and XII.) a trochee followed by a cretic instead of a molossus (or cretic) followed by an iambus.

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Compare the lines

ξένος λόγῳ μέτοικος, εἶτα δ' ἐγγενής. 452,
πολλὰς δ' ὁδοὺς ἐλθόντα φροντίδος πλάνοις. 67.

These two lines shew very clearly the metrical effect of the final cretic.

The words in them are all of similar character, except that while one has an iambus at the end, the other has a trochee the last word but one.

Now, looking back at the P. line above, we may say universally that the effect of the final cretic is to give a trochaic instead of an iambic character to the latter part of the line.

This is a useful variety, and pleasing as a relief to the ear.

Conversely, if it is asked when we should employ the cretic at the end (instead of in its other places), the answer would obviously be *when the other words in the line are trochees and not iambi.*

An important rule of construction in the case of the final cretic, *which may never be violated in the tragic metre,* is that THE SYLLABLE IMMEDIATELY PRECEDING THE CRETIC MUST BE SHORT BOTH BY NATURE AND POSITION.

How to proceed in the following Exercises would be to first find the cretic, and then look about for trochees. If there is only one trochee the line will be P., if there are two trochees (whether in one or two words) the line will be H.

Then begin the line according to one of the various ways of beginning a P. or H. line.

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Exercise XXI.

Final Cretics.

1. The foot is called a cretic by the makers (part. dat. c. 11).
2. Many things *are* able-to-be-taught, but (a. 11) few are useful.
3. Perhaps the *supreme* good is different in different things.
4. She let-fall (καταβάλλω) on-the-ground toads instead of (c. 12) words.
5. In vain they tell *us* that children are-like *their* fathers.
6. Those must (ἀνάγκη) labour who wish (a. 1) to-be-successful.
7. Every one (τις) fears to behold this light of *the* sun.
8. Come, tell me, Plexippus, what in-the-world (ποτέ) was *your* conversation?
9. He lifted up *his* voice *and* groaned like (ὅπως) any child.
10. What a lot (ὅσον χρῆμα) of apes and locusts *there are* to look at (a. 10).
11. For he always came home to drink (ὡς with fut. part., c. 4) *tea.*
12. He did not learn good but shameful things.

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PSEUDO-CRETICS.

In the foregoing Exercise some of the examples will have been seen to take this form, viz. that the cretic at the end is composite, *e.g.* it consists of a substantive with its article, τῷ λόγῳ.

The pupil who has reached thus far will have no difficulty in recognising τῷ λόγῳ as a (composite) three-syllable word, and metrically a cretic.

But now suppose we have τῷ συλλόγῳ. He should have as little difficulty in recognising that this is a four-syllable word, and that there is no cretic at all in the game.

Similarly with such (composite) words as μὴ καταθανεῖν, καὶ φαίνεται, πρὸς τῷ λόγῳ. On this page of this book it ought not to be necessary to point out that the rule for the use of the final cretic does not here apply, because there is no final cretic.

Still mistakes are very commonly—almost universally—made in this precise place by beginners.

The point is to understand that *e.g.* παρεῖναι τῷ λόγῳ contains a cretic, and is therefore a false iambic ending; but that παρῆν τῷ συλλόγῳ does not contain a cretic, and is therefore a true iambic ending. Why? Because the syllable immediately preceding final cretic must be short. See above, p. 47.

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But because this is a special *pons asinorum*, an Exercise is appended on the point, in which, however, you are not likely to go wrong.

Take the rule from p. 14, that where a monosyllable is one that can stand first in a sentence, it is taken as forming one word with the word next following, and therefore in the accompanying Exercise forms a four-syllable instead of a three-syllable word.

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Exercise XXII.

Pseudo-Cretics.

εἰδὼς διώλεσ' · οὐ γὰρ ἂν δεῦρ' ἱκόμην. 318.

Mark lines containing final cretic with a c.

1. With God's *help* at least (ἀλλά) I hoped one-day to overmaster (αἱρέω) my enemies.
2. I was not yet experienced in ills, so that I went-wrong (ἁλιταίνω).
3. *It is* the part of a prudent man to do (c. 11) unpleasant things before (A. 3) he is *so* treated himself (καί).
4. I praise the wise *men* of-old for the following reasons (εἵνεκα).
5. Crabs (A. 6) are a scaly kind of fish (plur.).
6. He loved his neighbour (adv.) *especially* (εἰ καί τις ἄλλος).
7. For he provoked (B. 6) Artemis to anger by slaying a stag.
8. But if he had not hit (part., A. 3) *it*, he would have been guiltless *towards the* gods (dat., B. 6).
9. All have their home (adv.) troubles.
10. And he will quickly tear-asunder your bowels.
11. Achilles has thrown deuce-quatre (say, two and four pips—κύβος).
12. The ruler of the city (A. 1) must make this his care.

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If I take the false iambic ending *παρεῖναι τῷ λόγῳ*, and substitute (*e.g.*) *μέν* for the article, *παρεῖναι μὲν λόγῳ*, there is nothing wrong any longer; *παρεῖναι μὲν* is a four-syllable word (see p. 14), and there is therefore no cretic ending.

On the other hand, if I make the same substitution in the other ending, *παρῆν τῷ συλλόγῳ*, a cretic appears and the ending becomes false—*παρῆν μὲν συλλόγῳ*—because the syllable before a final cretic must be short.

This should be, like the previous Exercise, quite easy and simple to the student of this book.

All that is needed is to distinguish between quasi-proclitics, *i.e.* monosyllables that look forward, and quasi-enclitics, *i.e.* monosyllables that look backward.

To assist in the accompanying Exercise, we may take the other half of the rule from p. 14, that when a monosyllable is one that cannot stand first in a sentence, it is taken as forming one word with the word immediately preceding.

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Exercise XXIII.

Pseudo-cretics (continued).

σὺ δ' ἡμὶν ἡ μισοῦσα μισεῖς μὲν λόγῳ.

Soph. 'El.' 357.

Mark lines containing final cretic with a c.

1. It is time to tell (διδάσκειν) me everything; for it is disgraceful for it to be unknown (λανθάνειν).
2. Know that some are dancing and others are even sick (A. 10).
3. But in-sooth bad men are numerous, for he did not keep-quiet.
4. I do not care if I have finished (ἐκπράττειν) this faultily.
5. And making-an-obeisance I call him reverend-seer.
6. Whoever at any rate is sensible (νουνέχης) will act zealously.
7. She was marvellously radiant, like (C. 1) some goddess.
8. Confounded be this slave who summons me.
9. Then suddenly just-as I am I leapt-in naked.
10. A certain (A. 10) sorry herdsman was dwelling in Athens.
11. She cries out on a marriage (accus.) *which is* no marriage and (A. 11) a pitiable (C. 13) roof.
12. Why have you stayed (C. 3) here (ὧδε) all-too-long, when you might (ἐξόν) have fled (A. 2)?

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VI.[1]

MONOSYLLABLES AND THE CÆSURA.

On p. 13 we treated of monosyllables as if they were all either enclitics and proclitics or quasi-enclitics and quasi-proclitics, so as to form one word with the word either preceding or following, as would be the case on the one hand with the article or a preposition, on the other with the particles μέν, δέ, γάρ, &c.

But there must be several monosyllables still left unaccounted for, *especially when the effect of elision is considered.*

We have to take account not only of ὦν but of οὖσ' (by elision for οὖσα). And if τὸν ἄνδρα is considered to be one three-syllable word, will τὸν δ' ἄνδρα be so also, or will τόνδ' ἄνδρα? Apparently not.

Let us then consider the effect on the iambic line of a monosyllable which stands independently, neither as quasi-proclitic or as quasi-enclitic. Now it is therefore both proclitic and enclitic in one.

If it were enclitic, there would be a cæsura after it; if proclitic, before it. But now it has cæsura both before and after. Consequently for the scansion of

[1] This Section may be omitted at the discretion of the teacher.

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the line it may be taken as either one or the other. Thus in the line

πάθημ' ὁποῖον φῄς παθεῖν δίδασκέ με. 554,

it is indifferent whether there is a cæsura after *φῄς*, but unless there is one before it we do not get the P. line.

Whereas in the line

τί δ' ἐστί σοι τοῦτ', Οἰδίπους, ἐνθύμιον; 739,

it is indifferent whether there is a cæsura before *τοῦτ'*, and it is the cæsura after it that is required for the P. line.

Thus we do not require for monosyllables any fresh rule beyond those on pp. 13 foll. and 46 foll. Only that the monosyllable for purposes of scansion can be taken as whichever we please, either quasi-proclitic or quasi-enclitic.

There is, however, no reason to find a cæsura in such a line as

ἦ τοὔργον ὡς οὐ γνωριοῖμί σου τόδε. 538,

where *οὐ γνωριοῖμί σου* is properly a composite six-syllable word.

For lines without cæsura, though very rare, are still sometimes found, *e.g.*

κἀγὼ τὰ μὲν κείνοιν ἐτερπόμην, ὅμως δ'. 785.

We may notice that the independent monosyllable can never be taken as quasi-enclitic in the case of the

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final cretic, but must always go with the word following, unless it forms the second of two monosyllables. For example, the line

πολλοὶ συνῆλθον ἄνδρες ὥστ' ἦν θαῦμ' ἰδεῖν

may stand, but not

πολλοὶ συνῆλθον ἐνθάδ' ἄνδρες θαῦμ' ἰδεῖν.

Supposing the iambic line to consist of twelve syllables, it will be seen that it does not divide (by cæsura) equally, *i.e.* in the proportion of 6 : 6, but in the proportion of 5 : 7 or 7 : 5.

The equal division may, however, occur when there is an elision at the point of section.

μὴ πρὸς θεῶν φρονῶν γ' ἀποστραφῇς, ἐπεί. 326.

This is called quasi-cæsura. See further on p. 37.

Examples of all these varieties will be given in the accompanying Exercise.

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Exercise XXIV.

Monosyllables, &c.

1. It is venturesome to scale lofty mountains.
2. And I shuddered with fear, having heard (*πυνθάνομαι*) dreadful words.
3. *The* mind of Ajax *when he is* mad is (A. 7) piteous.
4. You would see me sorrowing amid pleasantest pleasures.
5. He praised much the foreigner who served-him-as-guide.
6. And thereupon he bewailed himself as one *who is* foully treated.
7. For-a-while *the two* drove thus together, but (A. 11) at last *one got in front.* (No cæsura.)
8. She has made me the most unfortunate (C. 14) of men.
9. But who is leading hither the wayfaring Œdipus?
10. One he pulled-down-from-on-high, and the other he proceeded to raise aloft (A. 10).
11. For this is inborn in *the* nature of mankind.
12. And we utterly-loathed *him as being* most useless.

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HINTS AND HELPS TOWARDS MAKING THE VERSES IN THIS BOOK.

A. Grammar and Style.

1. Participles are much more used in Greek than in Latin, or even than in English. Remember

He came and saw=ἐλθὼν εἶδε.
Those who have come to the city=οἱ πρὸς τὴν πόλιν ἥκοντες.
In prosperity=εὐτυχήσας.
My deliverer=ὁ ἐμὲ σώσας.

2. The Aorist Tense often translates the English present or perfect definite. See Sidgwick, 'Greek Prose Composition,' § 140, foll.

3. Conjunctions. πρὶν after a preceding affirmative clause governs infinitive.

ὅπως, in order that, often with fut. ind. (negative μή).

Although=καί, περ, καίπερ, with a participle, or the participle only.

ὥστε governs indicative or infinitive according to its shade of meaning. See Sidgwick, §§ 49 foll. and 76 foll.

4. Conditional Clauses, and all beginning with

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relative adverbs, *εἰ, ἐάν, ὅτε, ὅταν, ἐπειδή, ἐπειδάν*, have special construction. Sidgwick, § 14 foll.

5. PREPOSITIONS may follow instead of precede their case, atonics becoming oxytone, and dissyllables paroxytone. They also stand, with retracted accents, for compounds of *εἰμί*.

πάρα=παρεστι, ἔνι=ἔνεστι.

6. THE ARTICLE is used of the class.

Parents=*οἱ γονεῖς*, good men=*οἱ ἀγαθοί*.

With the possessive pronoun.

My=*ὁ ἐμός* (but sometimes *ἐμός*).

When the sentence is to include a tertiary predicate

The rhinoceros has a strong hide=*ὁ ῥινοκέρως τὴν δορὰν ἰσχυρὰν ἔχει.*

7. PERIPHRASIS.

τὸ σὸν κάρα=σύ.
βία Πρωτεσιλέω=Protesilaus.
To walk=*στείχειν ὁδόν.*
To flee=*νωμᾶν πόδα.*
I=*ὅδε ὁ ἀνήρ.*
To be=*βαίνειν, πέλειν, ἔχειν* with adverbs.
To remedy=*φαρμάκοις ἐπαρκέσαι.*
The king=*ὁ σκῆπρα καὶ θρόνους ἔχων.*

8. PLEONASM.

Indeed=*ἔργῳ καὶ οὐ λόγῳ.*
Too much=*ἄγαν ὑπερμέτρως.*

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A man by himself=ἀνὴρ αὐτὸς καθ' αὑτόν.

I do not deny=οὐκ ἀπαρνοῦμαι τὸ μή. (The redundant μή. Sidgwick, § 130.)

The *epexegetic infinitive* is in construction similar to the infinitive with ὥστε.

θάλασσα δ' οὐκέτ' ἦν ἰδεῖν (ὥστε ἰδεῖν αὐτήν).

Sometimes we have a *compound tense*—

He was sitting=καθήμενος ἦν.

9. Litotes.

Especially=οὐχ ἥκιστα, and sometimes also with pleonasm οὐχ ἥκιστα ἀλλὰ μάλιστα.

All=οὐδεὶς ὃς οὐ.

More a beast than a god=οὐ μᾶλλον θεὸς ἢ θηρίον.

Superior=οὐ χείρων.

10. Special Idioms besides are—

The *accusative of respect* or *Greek accusative.*

τυφλὸς τὰ ὄμματα=blind as to his eyes.

The infinitive with the article=English substantive or present participle.

The crime of love (of loving)=ἡ τοῦ ἐρᾶν ἁμαρτία.

One . . . another . . .=ἄλλος . . . ἄλλος . . .

or =ὁ μὲν . . . ὁ δὲ . . .

Some . . . others . . .=οἱ μὲν . . . οἱ δὲ . . .

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They slew, one one man, another another (or, they slew different persons)=*ἔκτειναν ἄλλος ἄλλον.*

A, a certain=often *τίς.*

The partitives *γέ, γάρ, δή,* often only point a phrase or expression.

What a thing is this which you have done?
=*ποῖον τοῦτο ἔπραξας;*
It is shameful=*πῶς οὐκ αἰσχρόν;*

11. Whenever *δέ* is used there may be, though there need not be, a previous *μέν.*

B. Versification.

1. Elision shortens a word by a syllable. Thus a four-syllable word may become a cretic, a three-syllable a trochee, e.g. *ἠμέλησ', ἄξι'* for *ἠμέλησα, ἄξια.*

Elision cannot take place when the vowel is long. *You can never place a word ending in a long vowel before a word beginning with one* (except under crasis. See below).

ἔπεμψ' ἡμᾶς will do for *ἔπεμψε ἡμᾶς,* and even *ἔπεμψ' ἐμὲ* for *ἔπεμψε ἐμέ;* but you cannot do anything with *ἔφη ἡμᾶς*—you must not put them together at all.

When, however, the second word begins with a short vowel, something may be done by

2. Prodelision.—This makes the second vowel vanish, as elision makes the first, *αὐτὴ 'γώ, τείχη 'λαβε* for *αὐτὴ ἐγώ, τείχη ἔλαβε.*

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Remember, however, that elision is the ordinary thing; but you must try and avoid prodelision.

3. *The ι of περί and of the dative singular and plural in the 3rd Declension may never be elided.*

4. CRASIS is most useful and important, τοὐμόν for τὸ ἐμόν, κοὐ for καὶ οὐ, προὐφάνην for προεφάνην.

A crasis containing an aspirated vowel makes a mute into an aspirate, χὠ for καὶ ὁ, θημέρᾳ for τῇ ἡμέρᾳ, or the aspirate remains in the crasis, ἀνήρ for ὁ ἀνήρ.

Remember that a contraction always makes a syllable long.

5. SYNIZESIS and SYNECPHONESIS are additional forms of contraction, differing from one another only according as the contraction takes place within one word or not. They are both distinguished from crasis, as not being apparent to the eye. For example, μὴ οὐ may be pronounced as one syllable, so also may θεός, and in the genitive singular of nouns declined like ἱππεύς, πόλις, κριτής, the penultimate ε disappears in pronunciation, or is pronounced like the English y, ἱππέως, πόλεως, κριτέω being dissyllables whenever you like.

6. I. παραγωγικόν. N. ἐφελκυστικόν. S. METRI CAUSA. You may often find yourself a syllable or two short in your line. This is not to be made good by the insertion of an unnecessary γε. The datives plural of the First and Second Declension can in the first place be lengthened by the addition of an ι, μούσαισι λόγοισι for μούσαις λόγοις, and then further a

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ν can be added on the top of the ι, μούσαισιν, λόγοισιν. The last step also takes place in the Third Declension, τύψασιν, and a similar ν can appear in the Third Person Plural of primary tenses and the Third Person Singular of historic tenses of barytone verbs and of the present tense of verbs in μι, τύπτουσιν, ἔτυπτεν, ἵστησιν. We have further a σ inserted metri causa in the penultimate of the First Person dual and plural of the middle and passive of words. See Wordsworth, 'Gr. Gr.' § 43, obs. 3.

C. Specialities of Iambic Prosody.

1. α nom. sing. fem. of 1st declension is short when preceded by a consonant, long when by a vowel or ρ, μουσᾰ́, φιλιᾱ́, φοβερᾱ́. But nouns in εια, οια, are generally short; γλυκειᾰ́, βασιλειᾰ́, εὐνοιᾰ́. Also some substantives in ρα, πειρᾰ́.

α is long in the accus. sing. of ἱππεύς and words similarly declined.

2. αν is long in accus. fem. when the α of nom. is long, φιλιᾶν, but τυπτουσᾰ́ν ταχειᾰ́ν.

3. ας is generally short, ἐλεξᾰ́ς, μελᾰ́ς, Τιτανᾰ́ς. But long in accusatives plural of nouns of the first declension. Observe τυπτοντᾱ́ς τυπτουσᾱ́ς. Also in the nom. masc. sing. of the 1st aor. participle, τυψᾱ́ς.

4. ι is long before a vowel in ῑ̓ημι πῑ̓ομαι, common in ἴατρος.

5. ιν may be long or short with different accent in ἡμῖν ἡμίν, ὑμῖν ὑμίν.

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6. *υ* final is short, *σὺ ταχὺ δακρύ.*

7. *υν* is short, *πολύν*, except in nouns forming gen. in *υος*, *ἰσχῡν* (*ἰσχυος*). But these are sometimes shortened.

8. *υς* has the same quantity as the *υν* which comes from it, *πολύς ἡδύς ἰσχῡς*. But we have *νηδῦς γηρῦς*.

9. *υ υν υς* in verbal and participial forms are always long, *ἐφῡν ἐφῡς ἐφῡ φῡς*.

10. *υ* in the penult of verbs of 5th conj. of barytones varies in use. Thus generally *λῡω*, but *κωλῠ́ω* indifferently.

11. *οι* is long in Iambic verse, but common in *ποῐ́ειν τοῐ́ουτος*.

12. *θ, φ, χ, ζ, ξ, ψ, ρ.* The English H has no letter corresponding to it in Greek. Hence *θ, φ, χ* are not double letters, but only aspirated *τ, π, κ*, and do not make the vowel preceding them long.

But *ζ, ξ, ψ* do, which are compounded of *τ, κ, π*, with *ς*.

ρ beginning a foot lengthens the preceding vowel (arsis). *‖τουτῡ́ ῥεπειν‖*, but *‖προσηλ|θε῎ ῥειθ‖ρον*.

13. A vowel before two mutes, whether in the same word or different words, must always be long, *ῥᾱβδος, ἐπῑ́ κτυπον*.

14. A vowel before a mute and liquid (*λ, μ, ν, ρ*) is sometimes lengthened, but generally remains short, *πᾰ́τροθεν, τᾰ́κνον*.

But it is almost always long before a medial and liquid (except *ρ*), *ἐκπᾱ́γλος*, but *ὕ̆γρος*.

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15. A vowel before mute and liquid (except medial and liquid) beginning a different word should not be lengthened, τὸ κρεας.

16. But the preposition ἐκ is long before whatever consonant, ἔκλεξας, ἔκ λογου.

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The difficulty of writing iambics is not because the Greek words will not go into verse, but because the English words are difficult to translate into Greek.

In the remaining Exercises :

First, translate into sound Greek prose either in your head or on paper.

Next observe the metrical character of the Greek words, and endeavour to place them. See above, p. 6 foll.

Lastly, modify your prose translation so as to admit of the words being placed.

The pupil need not feel obliged to use the suggestions given him if he can make the verses satisfactorily otherwise.

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MISCELLANEOUS.

'Tis no use (verb) crying over spilt milk (gen. abs.).

You can't (*πάρεστι*, A. 5) eat (part. aor.) your cake (*πλακοῦς*) *and* have it. (Insert proverbial *τοι*.)

O queen, thou hast (insert *γάρ*) yet with thee (*ἐν δόμοις*) love-worthy (masc.) things,
Thine husband and the great (*ἄρειος*) strength of *thy* son (A. 7).

Why (*σὲ δέ*), if she ride (fut., insert cogn. accus. A. 7) among us for (*κατά*) a man,
Sit thou for her and spin (infin.); a man grown-girl (*θηλύνους*).
Is worth (*ἀντίσταθμος*, C. 14) a woman weaponed

O the good gods (*ὦ Ζεῦ*),
How blind is pride (concrete—'are we being proud')!
What eagles are (*φύω*) we *still*
In (*διασκοπεῖν*, A. 8) *matters* that *belong to* other men (gen.);
What beetles in our own (*τὰ ἴδια ἑκάστου*).

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But *he that* filches (part.) *from me* my ('which I have') good name (δόξα, C. 2)
Robs me of that which not enriches him (make this 'him' nom.—αὐτός),
And (A. 11) makes (τίθημι) me poor indeed (A. 8).

*** The tense here is aorist throughout.

Iago. I dare be sworn (Soph. 'El.' 48) I think (λέγοιμι ἄν) that he is honest (σώφρων).
Othello. I think so too (καὶ αὐτός, B. 4).
I. Men should (δεῖ γὰρ) be what they seem;
Or, *those that* be not (part., insert ποτέ), would (εἴθ' ὤφελον) they (emph., insert γε, A. 10) might seem none (μηδ' εἶναι).

*** These last two lines go into three.

O. Certain ('this you say rightly'), men *should* be what they seem.
I. Why then (ἀλλά) I think (ἐμοί γε δοκεῖν) Cassio's an honest man.

Scarce (οὔπω) had the sun dried up (aor.) the dewy morn ('morning dew'),
And *scarce* the herd (βοτά) gone to the hedge (θάμνοι) for shade (Soph. 'Ant.' 30),
When (καὶ μὴν) Cytherea (Κύπρις) *all* in love forlorn (τητώμενος),
A longing tarriance for Adonis (gen.) made (ἄγειν).

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No-more-of-that (εἶεν) :—*I pray you*, in your letters ('writing a letter'),
When (A. 3) you shall these unlucky (sup.) deeds relate (insert γε),
Speak of me as I am (insert δη); nothing extenuate (ἀφαιρέω, part.),
Nor set-down (εἶπε) aught in malice : then (καί) must you speak
Of one that loved not wisely but too well (pleonasm, A. 8).

All hayle, Contente (Σοφία), thou *mayd* of (ἔχων) turtle eyne,
As thie behoulders think thou art iwreene ('for thou appearest—ἐμπρέπω—*like* a maiden to thy beholders,' A. 1),
To ope the dore to ('thou alone hast the key of') Selynesse (happiness—βίος εὐδαίμων) *ys thyne*,
And Chrystis glorie doth upponne ('being shed-around') thee sheene.
Doer (plur.) of the foule thynge (μύσος τι) ne (never) hath thee seene;
In ('dwelling in') caves (periphrasis—'recesses of caves,' C. 13), ynn wodes, ynn woe (Soph. 'Ant.' 4), and dole distresse ('having toilsome griefs'),

⁂ This line goes into two. You may alter the order of the words.

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Whoere hath thee ('others not being deprived of thee at least') hath-gotten-Selynesse (verb.).

Some talk (λέγειν ἔπη φιλοῦσι) of (περί, A. 5) Alexander and some (A. 10) of Hercules,
Of Hector and Lysander, and such great names as these;
But of all the world's brave heroes ('and they praise many—συχνός, C. 13—names of other heroes')
There's none that can ('The B. G. is not inferior to,' litotes, A. 9) compare, (A. 8),
With a tow row row row row row (Ar. 'Ach.' 1227),
To the British grenadier (δορύφορος ὅ γε Βρεταννικός).

Well, then (καὶ μήν), papa, as soon as (ἐπεὶ τάχιστα) you were gone, mamma (insert μέν) sat down outside *the* tent and began-to-work, while (δέ) *Francis* ('my brother') and I took a little walk ('walked a little way forward') towards (εὐθύ) the river, to find out (εἴ πως with fut. ind.) a proper (ἐπιτήδειος) place for you to begin ('where you must begin at least') the bridge.' —'Swiss Family Robinson.'

*** Six lines. The tense is present throughout.

As the depths (sing.) of the sea remain (ἔχειν, A. 7) always (τὸν πάντα χρόνον) at-rest, *however* the surface (τὸ ἐπάνω, B. 2) may at-any-time be agitated (κυματόω,

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gen. abs.), so (*καί*) the expression (*δοκεῖν*, epex. inf. A. 8) in the figures (*ἄγαλμα*, B. 6) of the Greeks reveals in the midst of passion (plur.) a great (*γενναῖος*) and steadfast soul (make 'soul' nom. and 'remains'= *ἔνεστι φανείς*, A. 5).—Winkelmann.

*** Five lines.

The angles at (*περί*) the base (insert *γε*) of an isosceles triangle are equal to one another; and if the equal sides ('the sides themselves') be produced (*μηκύνω*, fut. pass.), then the angles also on-the-other-side-of (*πέραν*) *the* base shall be equal.—Euclid, i. v.

*** Four lines. Base=*βάσις*; isosceles=*ἰσοσκελής*.

Irishmen ('*Ιβερνικοί*) flourish everywhere except in *Ireland* ('*their* native land'), *and the inevitable inference is that the fault is* ('therefore we must blame') more in their circumstances (*τὰ συμβεβηκότα*) than in themselves (litotes—'not more themselves than . . .' A. 9). It is the function of statesmanship ('of a good physician,' C. 4—keeping up the metaphor) to find out (*πρῶτον . . . ἔπειτα*) where the fault (*πῆμα*) *is* and to remedy (periphrasis—*φαρμάκοις ἐπαρκέσαι*, A. 7) *it*. The present condition (*νόσος*) of Ireland ('Irishmen,' dat.) *can* only be accepted (*στέργειν*) as in-

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evitable (οὔτε . . . οὔτε) and incurable by those who have given up every pretence of statesmanship (turn actively, 'those who do not even at-all—ἀρχήν—pretend to administer the affairs of the state').—'Daily News,' Nov. 30, 1880.

*** Nine lines.

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